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# Period Furniture

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# INTRODUCTORY

**T**HE love of home is one of the most primitive of human instincts and the wish to make it beautiful is an ingrained trait, which should be encouraged rather than deprecated as an extravagance.

Of late years there has been a great advance in all that concerns interior furnishing and the public has become eager to obtain an accurate knowledge as to what styles of furniture are suitable for individual rooms.

S. Karpen & Bros. have published this brochure to make clear the distinguishing marks of the decorative periods so that they may be appreciated for what they represent.

The illustrations of Karpen furniture here presented give suggestions for the appropriate treatment for various apartments, which may be carried out in the many periods of designs which their extensive line embraces.

## Period Furniture

"A period is the length of time during which one set of ideals dominate a people." Thus we have come to speak of the furniture of certain ages as "Period Furniture," for it expresses the spirit of each respective age. And in the study of these various "Periods," it is interesting to note to what extent the personality of famous women is reflected in the various types of the furniture designs.

## French Furniture

This is first noted during the reign of Francis I, 1505, which began the new era when religion went out and social life became the thing. Dianne de Poitiers, refined, gentle and with a love of things Italian, was the first of those Women of



the Court who controlled Kings and art for the next 200 years. Following her, in the French Court, were Catherine and Marie de Medici, under whose regime French Art was somewhat debased, but restored in some measure by the Spanish influence of Anne of Austria, who married Louis XIII.

The French designs now so much copied date from the reign of Louis XIV, whose desire to make France strong and the French mind dominate, is expressed even in the furniture of that time, which was massive and ornate. Madame de Montespan made the ornate Louis XIV styles and Madame de Mointenon eliminated some of the gilding and ornament. Madame de Pompadour is responsible for the rococo motif and rather florid style of the Louis XV., with its curved wavy lines and extreme ornamentation. Marie Antoinette, with her Austrian classic education, then came, and in a few years she had



changed everything. She restored the feeling of refinement to French styles and the Louis XVI furniture designs are decidedly lovely and feminine, hence good for drawing rooms and bed rooms.

## English Furniture

England is the birthplace of domestic architecture and furnishing. The earlier periods were the Tudor, Elizabethan and Jacobean, all an expression of the Italian Renaissance. The grandeur of Elizabeth's court is expressed in the stately designs of that period. Here, again, the influence of Anne of Austria is felt, as her infatuation with the Duke of Buckingham and all things English is responsible for certain Jacobean types. The characteristic features of these English styles are the carved panels, twisted columns, open chair backs, pierced designs and carved underbracings.





After the passing of the Stuart period, during which art in its various branches bore the impress of the general mode of thinking of the times, rather than of any one dominant personality, William and Mary brought with them seven shiploads of Dutch furniture and were responsible for a new regime of English-Dutch cleanliness and comfort. With Queen Anne, the domestic Queen, came the mahogany period and the age of industry. Everything was polished and ornamented with embroidery.

With Chippendale came in the period of individual thinking, which began in 1725 and lasted until the days of Victoria, when domestic ideas again prevailed. Chippendale, Sheraton, Heppelwhite and the Brothers Adam are the best known of the more modern designers of English Furniture and their works obtain even today in the better furniture. The distinguishing features of these four designs is noted chiefly in chair



backs. Chippendale created the slat back of openwork ribbon-like effects and generally employed the cabriole leg. Sheraton abhorred all things not classic and produced a type of furniture that stands for simplicity, sincerity and consistency. An identifying mark is a chair back of straight ornamented bars surrounded by the frame. Heppelwhite has been called the "Gentleman Designer." Heraldic ornament appears in his shield backed chairs. The productions of the Brothers Adam are probably the most delightful of all English styles. It is a light and dainty style, ornamented with delicate fluting and turnings, the urn figuring prominently in the decorative features.

### American Furniture

Colonial Furniture, while American made, depended for its designs entirely on importations



of French, English and Dutch furniture, the English styles prevailing in the South, the Dutch in New England and the French in the North and Canada. The many variations in these styles are due to the individual taste and ideas of American cabinet makers who copied them. Simplicity and graceful contour are the Hall Marks of those designs which have been restored and copied.

Mission Furniture, while considered distinctly American, reflects the old Spanish regime in California, portrayed by Bret Harte.

Modern Furniture, strictly speaking, does not indicate any individuality of style or design, but there are many worthy models, especially in the luxuriously cushioned furniture. S. Karpen & Bros., while recognized as the principal manufacturers of Period Furniture in this country, were pioneers in this branch of the upholstery



business and have developed it to its present high and artistic standard. This comfortable furniture combines beauty and utility and is appropriate for the modest apartment or the most pretentious mansion.

### The Importance of Choosing Appropriate Coverings

There are coverings appropriate for each style of furniture, particularly adapted either from a historical or an artistic standpoint. S. Karpen & Bros. have direct access to the finest looms in the world and their upholstery line includes materials ranging from the exclusive Aubusson tapestries and other imported coverings, to the less expensive domestic weaves. They can meet the requirements of any decorative scheme, and samples are submitted for selection.





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3850



3850



6783

William and Mary



3850

Chas. II. Motif



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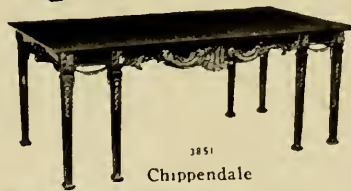
Chas. II



3851



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3851

Chippendale



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5160



4058

Louis XVI.



5160

English



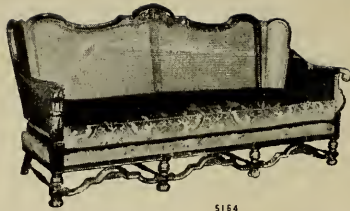
Chas. II. 4034



3682  
Colonial



5164

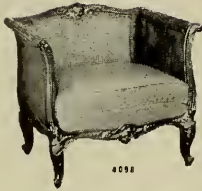


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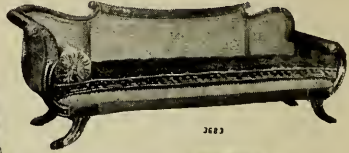
Chas. II. Motif



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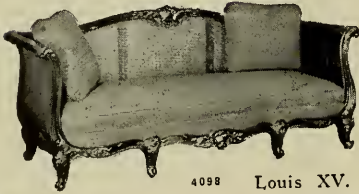
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3683

Empire Colonial

Louis XV.



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Louis XV.



7344

Adam



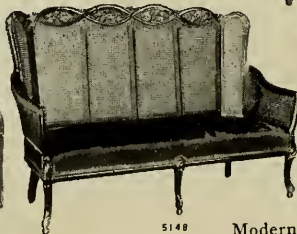
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Louis XV. Motif



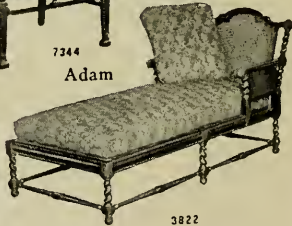
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Adam



5148

Modern French

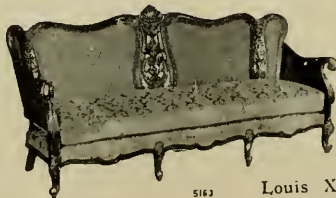


3822

Jacobean



7345



5162

Louis XV.



5163



6993



6993



6993

Adam



3875

Karpnesque



3875



3875



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5152



5152

Adam



5155



5155

Karpnesque



5155



3877 Karpnesque



3877



Adam

5133

**K**ARPEN Guaranteed Furniture is featured in this store because it upholds a high standard as the most worthy product of an industrial art and satisfies to the utmost every requirement which critical exactness demands. It is made on honor and sold with a name behind it which stands for that fact.

In the foregoing pages the distinctive decorative periods have been described, all of which this store is equipped to carry out in detail. It has been impossible, because of lack of space, to illustrate all of these styles and the variety of patterns in which they have been copied and adapted, but these may be inspected in catalogue or photographic form at your pleasure.

The Karpen line is so extensive that it provides desirable patterns ranging from those of the greatest simplicity to the rich and magnificent. Whether your requirements call for a single item or furniture for an entire house, a knowledge of their line will aid you to choose pieces of enduring qualities, both in design and construction.





